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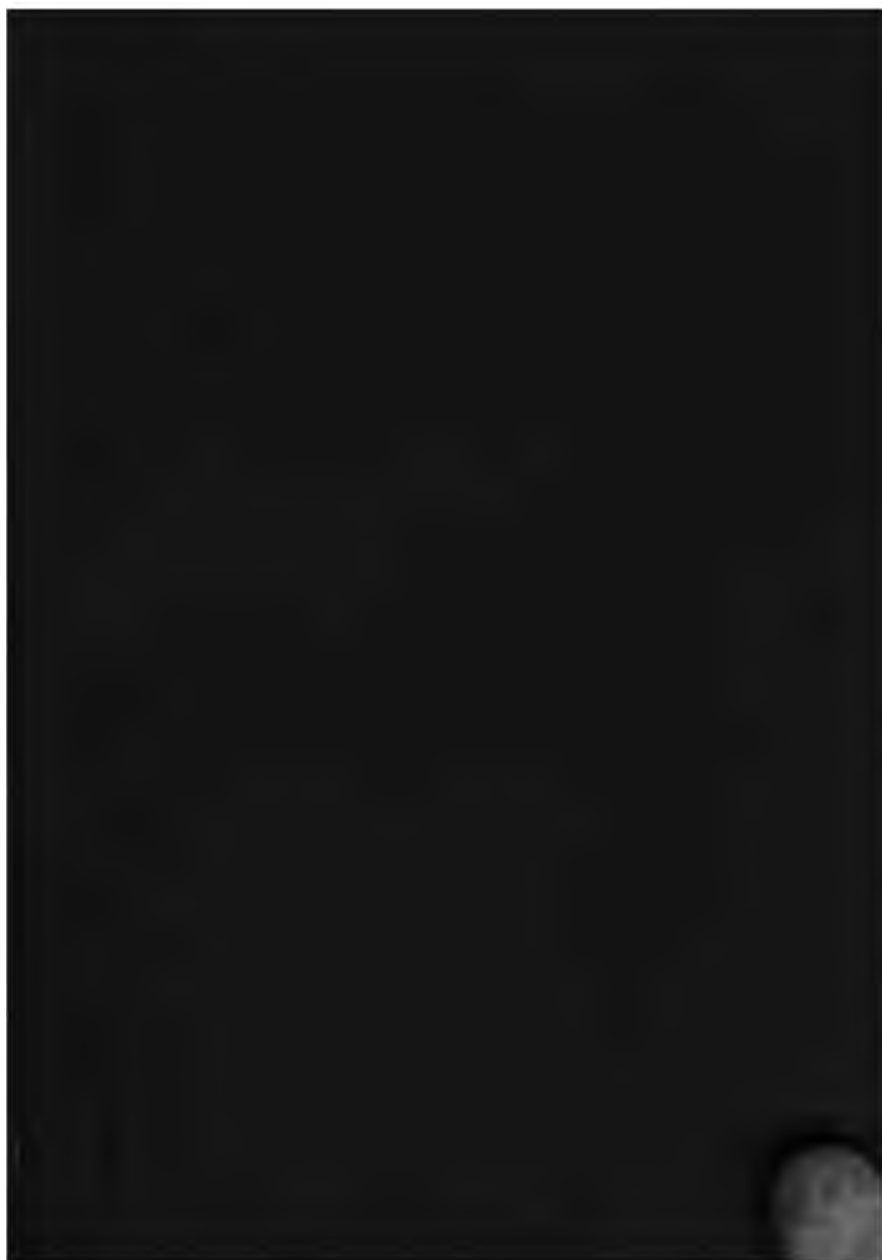
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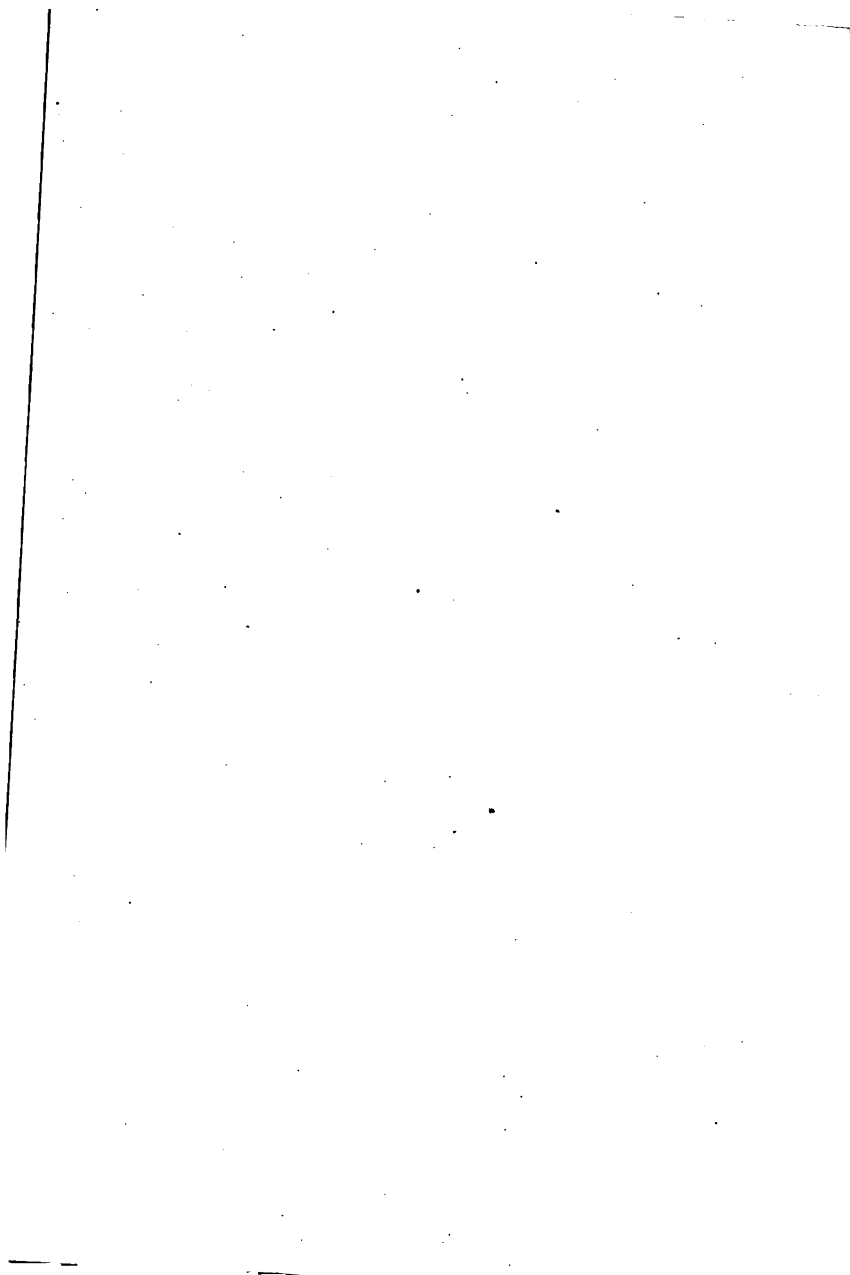
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HOW TO LEARN
THE PIANOFORTE.

AGUILAR







HOW TO LEARN THE PIANOFORTE.

BY

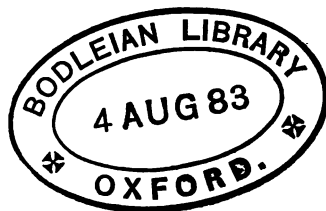
Emanuel Aguilar.



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P R E F A C E .

A SATISFACTORY amount of proficiency in the art of Pianoforte playing is attainable by any one who will give to the necessary study the same amount of intelligence and industry as is bestowed upon the various studies, and even recreations, usually cultivated by civilized nations.

Those, however, intending to learn the Piano, or having anything to do with the superintendence of the musical studies of children, should bear well in mind that there is no chance of success unless the attention and energy of the learner be efficiently directed to the development of the necessary physical and mental powers.

These subjects being treated of at length in the following pages, it is sufficient here to remark that the peculiar independence of finger, and action of hands, fingers, and wrists, requisite for Pianoforte playing, can only be attained by an adequate amount of proper exercises; likewise, that the knowledge necessary for accurately deciphering or reading music, can only be obtained by years of careful, gradual, and properly directed study.

The means of bringing about these results, as hereafter set forth, differs in some points

from what is at present commonly called learning or teaching the Piano.

It is equally successful in leading the gifted to the highest achievements, and in giving some degree of proficiency to those devoid of musical talent, or whose musical education has been long neglected.

The proper method of studying the Piano-forte may be perfectly adopted, even with shorter lessons and less practising than are usually required to produce good playing.

This little work is intended as a guide and reference to those who, by place of abode or other circumstances, are debarred from the advantage of efficient or regular instruction, but is not designed as a means of self-instruction to those altogether ignorant of the art, nor to supersede the necessity of the assistance of teachers.

In order to elucidate as far as possible the peculiarly careful mode of study indispensable to the slightest chance of success, the first chapter is exclusively devoted to extracts from the writings of the greatest authorities on the subject.

A careful perusal of these extracts will convince the reader that their distinguished authors were fully convinced of the truth of Michael Angelo's remark, that—

“TRIFLES MAKE PERFECTION.”



HOW TO LEARN THE PIANOFORTE.

CHAPTER I.

RULES AND REMARKS BY EMANUEL BACH,
MOZART, CLEMENTI, J. B. CRAMER, HUMMEL,
MOSCHELES, KALKBRENNER, CZERNY, THAL-
BERG, AND PLAIDY.

ON THE POSITION TO BE ASSUMED BY THE HANDS AND
FINGERS FOR THE PURPOSE OF PLAYING ON THE
PIANOFORTE.

“We must play with the fingers bent, and the sinews free
from all stiffness.

“He who plays with the fingers stretched out, and the
sinews stiff, experiences, beside the naturally consequent
awkwardness, a particular evil, inasmuch as he removes the
four longer fingers too far from the thumb (which should
always be as near them as possible), and takes from this
principal finger all possibility of doing its duty.”

EMANUEL BACH.

“Versuch über die wahre Art das Clavier zu spielen.” Chap. I. § 12.

"Let the fingers and thumb be placed over the keys, always ready to strike,* bending them in more or less, in proportion to their length, and accommodating them to the exigences of the black and white keys."

CLEMENTI.

"Introduction to the Art of Pianoforte Playing," p 14.

"The first, second, and third fingers must be bent so as to bring the thumb and the little finger on a line ; each finger must be placed over its respective key, and remain in that position, whether used or not."

J. B. CRAMER.

"Instructions for the Pianoforte," p. 10.

"The hands must be held in a somewhat rounded position."

"Their position must not be either higher or lower than is necessary to bend the finger-joints, so as to strike with the middle of the tips of the fingers, and so that the thumb may form a horizontal line with the little finger on the keyboard.

"Extending the fingers flat on the keys, and, as it were, boring into them, by letting the hands hang downwards, are altogether faulty positions, and give rise to a lame and heavy manner of playing."

J. N. HUMMEL.

"Complete Practical and Theoretical Course of Instruction on the Art of Playing the Pianoforte."

"If we hold our fingers stretched outwards, so as to be almost straight, or, if we play with our nails, we shall draw but little tone from the instrument ; both these ways are equally bad. We must strike the key with the fleshy part of the tips of the fingers ; the hand must be held in the most natural position."

KALKBRENNER.

"Method for the Pianoforte."

* Although universally used, I think the word "strike" should never be applied to pianoforte playing, and advise that "play" or "sound" be always substituted for it in reading or teaching.—E. A.

"Excepting in extensions, the fingers must neither stand too far apart, nor be drawn too close together ; each finger should lie naturally over its proper key."

HUMMEL.

Part 1., Chap. II., § 4.

ON THE MANNER IN WHICH THE FINGERS ARE TO BE USED FOR THE PURPOSE OF PLAYING THE PIANOFORTE.

"Keep down the keys of the instrument, as much as possible, the full length of every note ; for when the contrary is required, it is indicated by particular signs. . ."

p. 8.

"All unnecessary motion must be avoided. . . ."

CLEMENTI.

"Introduction to the Art of Playing the Pianoforte," p. 14.

"The extremities of the fingers (but not the nails) must strike the keys ; their motion should be so smooth as not to be noticed."

J. B. CRAMER.

"Instructions for the Pianoforte," p. 10.

"The quickness of motion lies only in the joints of the fingers, which should move with lightness and freedom, and not be lifted up too high from the keys. . . . *Part I, Chap II, § 4.* . . ."

"Neither hands nor fingers should change their naturally bent position. . . . § 5. . . ."

"The *touch*, or mode of striking the key must be decisive and equal. All pressure (pushing?) and thumping are to be avoided: § 5.

"The fingers must not rest longer on the keys than the prescribed time. . . . § 4. . . ."

J. N. HUMMEL.

"Complete Practical and Theoretical Course of Instruction on the Art of Playing the Pianoforte."

"The arms must be kept perfectly motionless while the fingers are in action; the movements of the hand must proceed solely from the wrist, and those of the fingers from that joint only which connects them with the hand: these are the most essential points in the mechanism of playing."

KALKBRENNER.

"Method for the Pianoforte."

"The percussion of the keys is effected by means of the fleshy tips of the four longer fingers, and with the extreme side of the tip of the thumb, which, for this purpose must be somewhat bent inwardly. . . .—*Lesson I.* § 13. . . .

"The white keys must be struck at about half an inch from their end nearest the player. . . . § 13. . . .

"Each finger must be lifted up exactly at the same moment in which the next finger strikes its key. . . .—*Lesson II.* § 6. . . .

"In scale passages the five fingers must be properly bent, and kept so far apart from one another that each finger, when not playing, may be exactly over the middle of one of five contiguous keys. . . .—*Lesson II.* § 3. . . .

"When one finger strikes, the others must not move; and each finger, after being used, must return to its previous situation. . . .—*Lesson II.* § 4 and 5. . . ."

CZEERNY.

"Pianoforte School."

ON THE IMPORTANCE OF BEGINNERS BEING PROPERLY INSTRUCTED.

"We should especially accustom children, when necessary, to stretch the hand as much as possible, instead of jumping backwards and forwards with the whole hand: in doing which, moreover, the fingers are often drawn together as in a lump."

EMANUEL BACH.

Chap. I. § 14.

The following letter by Mozart (extracted from "Holmes' Life of Mozart"), though not belonging to a work on Pianoforte playing, will be found interesting, as showing the importance that great master attached to the present subject:—

"Apropos of Stein's little girl, whoever can see and hear her play without laughing, must be like her father—of *stone*. (Stein is German for stone.) . . .

"When she has a passage to execute she lifts her arm into the air, and if it requires any particular emphasis, it is done with the arm, and not with the finger, and that in the heaviest and worst possible manner. The most delightful of all, however, is that when a passage occurs which ought to flow on as smoothly as oil, and, of course, requires that the fingers should be changed, she gives herself no concern on that point, but, at the proper time, lifts up her hand and begins again quite at her ease. . . . She is at present eight years and a half old, and learns everything by memory.

"She might become clever ; she possesses talent ; but on this plan she will never acquire rapidity, because she pursues the very best method to make the hand heavy.

"The most necessary, the most difficult and principal thing in music, namely the *time*, she will never acquire, if she is accustomed from infancy to play out of time.

"I have talked with Stein for two hours together on this subject, and have already made a convert of him."

W. A. MOZART.

"Should a child have committed a piece he is learning too much to memory, let him proceed no further with it, but at once give him something new, that he may be compelled to play by note, and not by ear."

J. N. HUMMEL.

"Complete Practical and Theoretical Course of Instruction on the Art of Playing the Pianoforte." *Preliminary Observations.*

"I strongly recommend that a pupil should not be allowed to practice the scales too soon. Let us be certain that the fingers have gained a good deal of freedom and independence of action, through the study of the Five-Finger Exercises, before we attempt to teach them to pass the thumb.

"We should betimes accustom our pupils to finish off and perfect the execution of pieces of music, instead of incessantly setting them to decipher new music; without this they will never acquire that refined expression and invaluable finish which is the greatest charm of talent."

KALKBRENNER.

"Method for the Pianoforte."

PRACTISING.

ON THE MANNER IN WHICH THOSE DESIROUS OF EXECUTING PIECES OF MUSIC ON THE PIANOFORTE MUST SPEND THE TIME TO BE DEVOTED TO THE ATTAINMENT OF THAT END.

"Passages are to be practised slowly at first, but with a firm touch."

CLEMENTI.

Page 53.

"The author recommends the player, on commencing a new piece, and particularly a study—

"Firstly. To play the piece slowly, and with great care, and pay the strictest attention, not to omit a single note, or any incidental sharp, flat, or natural.

"Secondly. To examine and select the best mode of fingering,* and carefully to employ it.

"Whenever the fingering is marked, not to deviate from it, unless the player conceives he has discovered another mode of fingering equally good, and more peculiarly adapted to his own hand, as many passages may be fingered in a different manner with equally good effect.

"Thirdly. To give each note in the division of a bar its proper value, and make one hand correspond *strictly* with the other.

"Fourthly. To practice separately again and again, and always with a distinct touch, such passages, bars, and even single notes as present any difficulties of execution.

"Fifthly. To play the piece over several times for the express purpose of fully understanding and executing all the marks which relate to character, expression, and style."

MOSCHELES.

"Studies, Op. 70."

"In the first period of studying a piece the player must seek for and practice the best possible mode of fingering, and carefully habituate himself to the observance of the strictest purity, and correctness, in regard to the value of the notes and characters which the piece contains. For this purpose he must necessarily play it over at first in a very slow time."

CZERNY.

"Pianoforte School," Vol III., Chap. 8.

* Of course when a teacher is employed this is to be done for the pupil, or the pupil may contrive a fingering which must be corrected by the teacher.

GENERAL REMARKS ON THE ART OF PIANOFORTE PLAYING.

"Some persons play stickily, as if they had glue between the fingers. Their touch may be called too long, for they let the notes last beyond their time.

"Others play too shortly, as if the keys were red-hot. That is also bad; the medium is the best.

"All sorts of touch are good when in the right place."

EMANUEL BACH.

Chap. III. § 6.

"The style of the performance should be a true image of that of the composition. It is necessary therefore to study the character of the piece before we attempt to execute it."

CLEMENTI.

Page 8.

"Unbecoming habits should be carefully avoided, as holding the face too close to the book, biting the lips, nodding the head to mark the time, opening or distorting the mouth, etc., etc., as they are prejudicial to health and contrary to gracefulness of demeanour."

J. N. HUMMEL.

Chap. II. § 6.

"The player must possess such control over his fingers, as enables him, by the weight and pressure of their extremities to produce every shade and gradation of tone from the most delicate to the most powerful."

MOSCHELES.

"Remarks on Touch, Studies, Op. 70."

"I heard the celebrated Talma say a year before his death, and when his talent had reached the highest degree of perfection, that in his youth, hurried away by the sentiments with which he was inspired, it was impossible for him to master his emotions; and that then instead of exciting tears or alarm he merely provoked laughter. Now, said he, I calculate everything, my effects are all premeditated and

reasoned upon beforehand, and it is always when I am most completely master of myself that I receive the greatest applause. This is an excellent lesson for those who play in public."

"On Expression."

"The pupil must not attempt to play fugues or passages in the fugue style before all the regular modes of fingering are well understood, otherwise he will finger incorrectly all his life."

"Fingering of Fugues."

The Pianist must endeavour to make his hands so independent of each other that he may be able to play the loudest and most impassioned passages in the one, while the other plays with the greatest softness and tranquility. Sometimes, even, it is necessary to employ two contrary expressions in the same hand.

"The Pianist who can only execute passages of difficulty, notwithstanding all the perfection he may have acquired, soon finishes by becoming tedious. We must soar higher, and aim at expression, soul, and grandeur of effect. Passages of execution must appear merely as accessories, serving as shadows in a picture; above all, let the hands be perfectly independent, and not always playing together in the same tone of colouring. Learn to diversify your expression, let the melody predominate, and do not allow the accompanying parts to stifle it. We must not rest till we have succeeded in acquiring fire without violence, power without harshness, sweetness without languor."

"Qualities Requisite to form a Pianist."

"Few persons derive from their labours all the fruits which they hoped to obtain, because, in general, they labour injudiciously. Many an individual, gifted with the best natural dispositions, finishes by acquiring only an ordinary degree of talent, and thus disappoints the hopes which his

youth had excited, merely because he had not an enlightened guide, capable of directing his studies. It is utterly impossible to arrive at any remarkable degree of proficiency, if we do not practice classical music written for the instrument, but merely confine our studies to light pieces. It is not in such that we shall find the means of acquiring a fine mechanical execution, a grand and connected style of playing, a clear and animated manner of phrasing our sentences, and a beautiful touch; we absolutely must study the great masters of the different schools for this purpose: their works alone are calculated to impart these qualities."

KALKBRENNER.

"Manner of Studying."

"To obtain great execution, combined with fulness and variety of tone, all stiffness must be avoided; suppleness of the wrist, and elasticity in the pliancy of the fingers, are indispensable. Avoid the affectation and bad taste of constantly retarding the notes of the melody after those of the accompaniment, thus producing the effect of a continuous syncopation which the composer never intended. In a slow melody with notes of long duration, it is expedient, at the commencement of the phrase, to attack the singing part after the bass, but with a difference almost imperceptible.

"One of the most important recommendations we can urge, is that each note be held down its full value, unless the contrary be indicated. For this purpose, fingering of substitution must be employed, especially in music of several parts. To avoid hurrying, and playing over fast is much more difficult than is generally imagined, Let us advise young performers to refrain from all unnecessary motion of the body, and preserve an easy deportment of the arms, not to place themselves in too high a position in respect to the key board; let them listen well to their own performance, question them-

selves, be severe in judging of themselves. In general they work too much with their fingers and not with sufficient intelligence."

S. THALBERG.

"L'art du Chant Appliqué au Piano."

"It is only by practising very slowly that we can arrive at a solid and flowing style of playing."

PLAIDY.

"Technical Studies."





CHAPTER II.

WHEN AND HOW TO COMMENCE LEARNING THE PIANOFORTE.

*N.B.—This Chapter is specially intended for teachers.
No part of it is intended to be seen by young
beginners.*

WHEN a child knows black from white, can distinguish the right hand from the left, knows the alphabet, can count to seven, understands the relation of a half to a whole and *vice versa*, and can retain his hand in the proper position on the keyboard after its having been so placed by the teacher, he may commence learning the Pianoforte.

The study of the art of playing on the Piano must, from the first, be considered as consisting of two parts or branches.

Although each of these parts or branches requires equally the application of the intellect, it is advisable, for the sake of distinction, to call that part in which the intellect has to be applied to the proper training or drilling of the hands, fingers, and wrists, the *mechanical*; and that in which the intellect has to be

applied to the perfect comprehension of every character and sign by which composers express their ideas to executants, the *mental*.

As far as practicable the mechanical and mental parts are to be taught together; the greatest care being taken not to teach anything new till the pupil is thoroughly conversant with what has already been taught.

Too much care cannot be taken that the pupil should acquire the power of recognizing instantaneously the keys of the Pianoforte, indicated by the lines and spaces of the Treble and Bass Clefs.

In order to simplify and facilitate the instruction of young beginners, each branch will be found to be divided into the smallest portions possible.

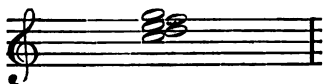
The following is the order in which the first rudiments of Pianoforte playing should be taught.

The Mechanical and Mental will be found on alternate pages for the purpose of constantly reminding the teacher of the necessity for combining them from the first as much as possible.



MECHANICAL.

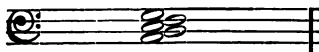
1. Place the pupil's right hand on these five notes



without sounding them, and observing as much as possible all the rules given for the position of the hand and fingers, pages 1, 2, 8.

N.B.—All these Mechanical Exercises are to be practised by each hand separately, care being taken to remove the hand from the keys as soon as an exercise is finished. They are to be taught by the teacher playing or explaining them to the pupil, who is not to play with both hands together, nor to attempt to read music till No. 58 of the mental branch.

2. Place in like manner the pupil's left hand on these five notes:—



3. Let the pupil place the right hand on the keyboard, in the proper position, without assistance from the teacher.

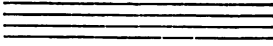
4. Let the pupil do the same with the left hand.

5. Let the pupil play this exercise with the right hand:—




MENTAL.

1. Teach *D* on the keyboard.
2. Teach *E* on the keyboard. (N.B.—The *E* immediately to the right of the *D* first taught.)
3. Teach *F* on the keyboard. (N.B.—The *F* immediately to the right of the *E* just taught.)
4. Teach *G* on the keyboard. (N.B.—The *G* immediately to the right of the *F* just taught.)
5. Teach *C* on the keyboard. (N.B.—The *C* immediately to the left of the *D* first taught.)
6. Teach *A* and *B* on the keyboard. (N.B.—The *A* and *B* immediately to the left of the *C* just taught.)
7. Point out the different parts of the keyboard in which the above seven keys are to be found.
8. Let the pupil point out all the *A*'s, all the *B*'s, all the *C*'s, all the *D*'s, all the *E*'s, all the *F*'s, and all the *G*'s that are to be found on the keyboard; changing the order in which all of each name are asked for in every possible manner.

9. Teach  (five lines).

10. Teach *lowest* line *first* line.

11. Teach  (Treble Clef.)

12. Teach 

MECHANICAL.

N.B.—In commencing this, and the succeeding nine exercises, the five notes are to be pressed down without being sounded. Each finger exercised is to be lifted as high as possible, particular care being taken to use it from that joint only which connects it with the hand, to keep it in the properly rounded position, and to sound the key with the fleshy tip as firmly as possible; the action to be instantaneous, the finger that is being exercised to be held for one second *over* the key, and then for one second *on* the key. The fingers on the tied notes must be perfectly motionless. There is no occasion to keep strict time with regard to the semibreves with which the exercises commence; all that is required is that the fingers be properly placed on the keys before commencing the exercise. As the numerous ties necessary for this and the succeeding nine exercises render their appearance rather confusing, it may be well to remark that the first time any one of the five notes on which the hand has been placed re-appears as a semibreve, is the last of the four times it is to be sounded.

6. Let the pupil play this exercise with the left hand:—




7. Let the pupil play this exercise with the right hand:—

MENTAL.


13. Teach  (Bass Clef.)


14. Teach 


15. Teach 


16. Exercise the pupil on  lines already learnt.

This is to be done by letting the pupil recognise on a page of music, such notes as have been learnt at the same time sounding them on the Piano. Should such notes occur in chords they are to be read separately, beginning from the lowest. One finger only is to be used for this purpose, care being taken to hold it in the proper position.*

17. Teach 

18. Exercise the pupil on  lines already learnt.

19. Teach 

20. Exercise the pupil on  lines already learnt.

* See also STEPS, FLIGHT I., by E. Aguilar. (To be had of all music-sellers.)

MECHANICAL.



8. Let the pupil play this exercise with the left hand:—





9. Let the pupil play this exercise with the right hand:—





10. Let the pupil play this exercise with the left hand:—

MENTAL.

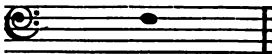
21. Teach 

22. Exercise the pupil on  lines already learnt.


23. Exercise the pupil on  and  lines already learnt.

24. Teach 


25. Exercise on  lines already learnt.

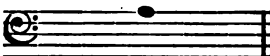
26. Teach 

27. Exercise on  lines already learnt.

28. Exercise on  and  lines already learnt.

29. Teach 

30. Exercise on all  lines.

31. Teach 

MECHANICAL.




11. Let the pupil play this exercise with the right hand:—





12. Let the pupil play this exercise with the left hand:—




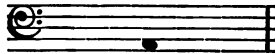
MENTAL.

32. Exercise on all  lines.

33. Exercise on all the lines  and .

34. Teach 

35. Exercise on all notes of  already learnt.

36. Teach 



37. Exercise on all notes of  already learnt.

38. Teach 

39. Exercise on all  notes already learnt.

40. Teach 

41. Exercise on all  notes already learnt.

42. Exercise on all notes  and  already learnt.

43. Teach 

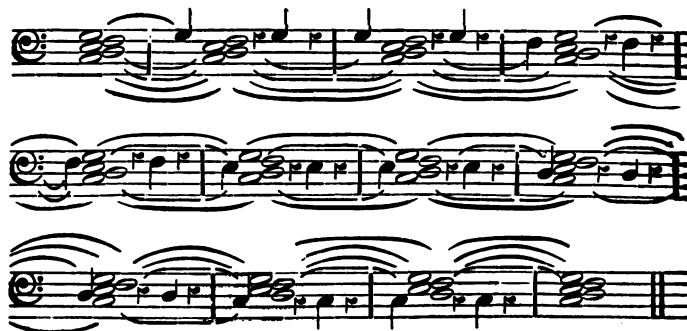
MECHANICAL.



18. Let the pupil play this exercise with the right hand:—

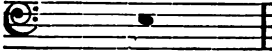



14. After having played No. 18, let the pupil play this exercise with the left hand:—





MENTAL.

44. Exercise on all  notes already learnt.

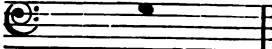
45. Teach 

46. Exercise on  notes already learnt.



47. Exercise on all notes  and  already learnt.

48. Teach 


49. Exercise on all  lines and spaces.

50. Teach 

51. Exercise on all  lines and spaces.

52. Exercise on all lines and spaces  and .

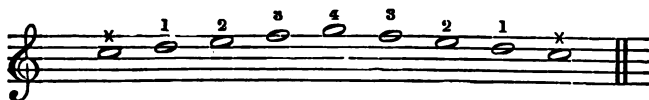
53. Teach  (Crotchet).

54. Teach  (Bar-mark, or Stroke), and *Bar* (space enclosed between any two such marks.)

MECHANICAL.

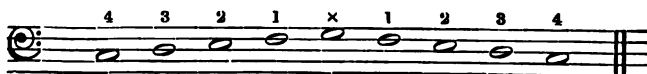
N.B.—It is advisable to call all exercises of this sort **HOLDING-DOWN EXERCISES**, in order to distinguish them from others.

15. After playing Nos. 18 and 14, let the pupil play this exercise with the right hand (still from dictation, or by being shown)—



about six times, dwelling *a second* on each note, and observing strictly all *Rules given for the position and action of the hands and fingers*, pages 1, 2, 3, 4.

16. After playing Nos. 18, 14, and 15, let the pupil play in like manner the following exercise with the left hand:—



17. After playing Nos. 18, 14, 15, and 16, let the pupil play the following exercise with the right hand, observing, where the rests occur, to lift the whole hand from the wrist, without in the least disturbing the position of the fingers; dwelling *a second* on the keys, holding the hand *a second over* the keys, and taking particular care not to make any downward movement till the hand is dropped on the keys:—



MENTAL.

55. Teach **C** (Common Time.) | **♩ ♩ ♩ ♩** |

56. Teach **♩** (Minim), explaining carefully that one **♩** is held while two Crotchets are played, one after the other.

57. Teach



58. Let the pupil' commence reading music of a suitable character, using both hands together, also observing at the same time the time and fingering.

The notes and fingering for the left hand must be *thought* first, but not played till those for the right hand are deciphered.

The pupil should not attempt music containing anything not hitherto taught or explained.

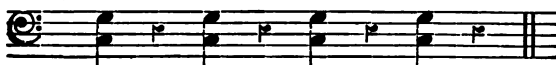
Steps, Flight I. (see note page 17), contain reading exercises adapted to this stage of Piano study. *Flights II. and III.* gradually increase experience—no exercise therein containing more than *one* note or character new to the pupil.

59. Teach **♩** (Semibreve), explaining carefully its proportion to a Minim and a Crotchet.

The study of *FLIGHTS II. and III.* of *STEPS* may be blended with that of suitable music contained in some instruction book.

MECHANICAL.

18. After playing Nos. 18, 14, 15, 16, and 17, let the pupil play, in like manner, this exercise with the left hand:—



MENTAL.

Although a great assistance, STEPS are not absolutely necessary.

It is, however, indispensable that the difficulty of the music given to the pupil should be as gradually progressive as possible.

Before commencing anything new, everything therein contained that the pupil has not yet learned must be carefully taught.

Particular care must be taken not to fatigue young beginners by the length of the lessons or daily practising; for such, a few minutes, once or twice daily, for perhaps the first year, will suffice.

During childhood the length of the lessons and daily practising is to be but gradually increased.





CHAPTER III.

DAILY EXERCISES.

ONE scale must be practised every day.

The scale to be practised is to be played twice daily.

A different scale is to be taken every week, every half-week, every other day, or every day, according to the frequency of the lessons, and the discretion of the teacher.

The scales, Major, Minor, and Chromatic, should be practised with each hand separately over two octaves of the keyboard, dwelling fully a second on each note, using each finger from the joint which connects it with the hand, with as much force as possible,* and observing strictly all the necessary

* The reader is specially reminded that the force to be applied, and movement to be made, for the purpose of producing sound from the key over which the finger is placed, must proceed solely from the joint which connects the finger with the hand. The application of any other force or movement will only tend to spoil all chance of obtaining a proper touch.

rules for the position of the hands and fingers (pages 1, 2, 3) and for the action of the fingers (pages 3, 4), likewise the proper fingering. When the scales have been all played they are to be immediately recommenced.

The scales should be taught and played (from memory) in the following order:—

- | | |
|---|-----------------------|
| 1.—C Major. | 2.—C Minor. |
| 3.—G Major. | 4.—G Minor. |
| 5.—D Major. | 6.—D Minor. |
| 7.—A Major. | 8.—A Minor. |
| 9.—A Chromatic Scale beginning with A. | |
| 10.—E Major. | 11.—E Minor. |
| 12.—B Major. | 13.—B Minor. |
| 14.—F \sharp Major. | 15.—F \sharp Minor. |
| 16.—D \flat Major. | 17.—C Minor. |
| 18.—A Chromatic Scale beginning with C \sharp . | |
| 19.—A \flat Major. | 20.—A \flat Minor. |
| 21.—E \flat Major. | 22.—E \flat Minor. |
| 23.—B \flat Major. | 24.—B \flat Minor. |
| 25.—F Major. | 26.—F Minor. |
| 27.—A Chromatic Scale beginning with F. | |

The pupil should exercise daily the fingers of both hands (each hand separately) in the following manner, letting each finger drop on its key with all possible force:—

RIGHT HAND.

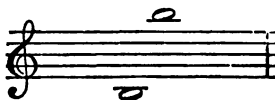




LEFT HAND.



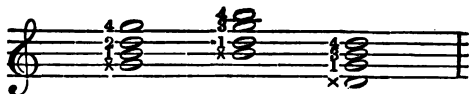
making each Crotchet and Crotchet Rest last fully half a second, and observing carefully all the rules for the position of hand and fingers, and for the action of the fingers (pages 1, 2, 3, 4), on each of the three positions of the Chord consisting of the first, third, fifth, and eighth note of the scale that is played, taking care not to exceed this compass—



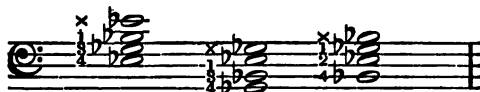
for any notes the right hand may require, nor this—



for any notes the left hand may require. For example, when the Scale of G Major is played—



when the Scale of Eb Minor is played—



The three positions are obtained by taking successively each of the three notes of which the Chord consists as the Octave, the two inner notes having the same alphabetical names as the first, third, or fifth note of the Scale that is played.

The second finger is not to be used in these chord positions unless the space between the note on which the little finger is placed and the nearest inner note is wider than that between the two inner notes.

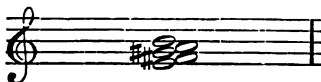
In all exercises on Chord Positions, the four notes of which they consist are to be first gently and equally sounded together.

Each of the four fingers employed is then to be exercised by sounding the note over which it is placed four times. The first time of *sounding* is preceded by a crotchet-rest, and the last is a semibreve.

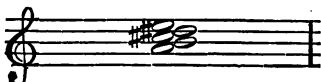
These exercises are Finger Exercises on Chord Positions, but may, for brevity's sake, be called Chord Exercises.

When the pupil cannot reach an octave, the Holding-Down Exercises (Nos. 13 and 14 of the Mechanical) should be played on the first five notes and last five notes of whatever scale is that day prac-

tised. Thus, when the scale of E Major is practised, the Holding-Down Exercises are to be practised as follow:—



and—



The pupil should also play the following exercise daily with both hands (each hand separately):—



in the key corresponding with the scale that is being played, observing that each Crotchet or Crotchet Rest is to last fully half a second, and that when the rests occur the whole hand is to be lifted from the keys by means of the wrist, without in any way disturbing the position of the fingers, and at the same time placed exactly over the next octave, and held motionless till it is dropped firmly on it.

Care is likewise to be taken to play this exercise on that part of the keyboard most convenient for the hand that is practising it.

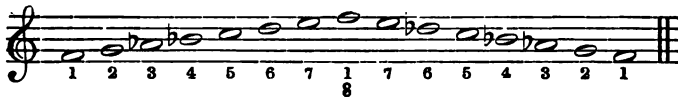
It is advisable to call this "Wrist Exercise."

The pupil should make the Minor Scales by altering the Major Scale of the same name, in the following manner, viz.:—in ascending, flatten the Third; in descending, flatten the Sixth and Third. Here are two examples:—

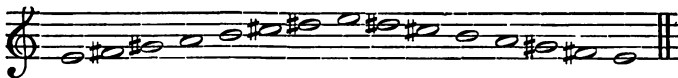
F MAJOR.



F MINOR.



E MAJOR.



E MINOR.



When the scales (Major and Minor) are gone through the second time, the descending Minor Scale is to be formed by flattening the Seventh, Sixth, and Third of the Major Scale of the same name, thus:—

F MINOR.



* The Notes of a Scale are always numbered by their order in ascending; thus, in descending the numbering goes backwards.



As soon as all the scales, Major and Minor, have been gone through, playing all the Minor Scales in one of the above-mentioned manners, they are to be immediately recommenced, playing all the Minor Scales in the other manner; always observing the order prescribed, page 29.

There are three manners of fingering the Chromatic Scale.

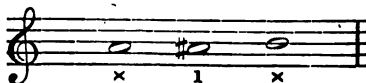
That which places the second finger on all black keys is the best for general use.

It is not, however, always desirable to adopt this fingering at the upper or lower extremity of a Chromatic Scale.

Here are some examples of such cases:—

CHROMATIC SCALE ON A (RIGHT HAND).

LOWER EXTREMITY (COMMENCING).



UPPER EXTREMITY.



LOWER EXTREMITY (ENDING).

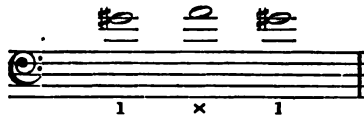


CHROMATIC SCALE ON A (LEFT HAND).

LOWER EXTREMITY.



UPPER EXTREMITY.

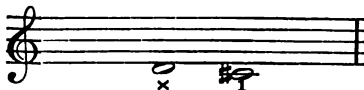


CHROMATIC SCALE ON C# (RIGHT HAND).

LOWER EXTREMITY (COMMENCING).

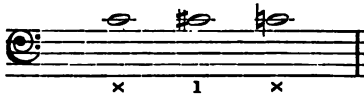


LOWER EXTREMITY (ENDING).



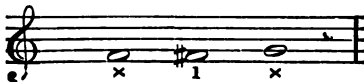
CHROMATIC SCALE ON C# (LEFT HAND).

UPPER EXTREMITY.



CHROMATIC SCALE ON F (RIGHT HAND).

LOWER EXTREMITY (COMMENCING).



UPPER EXTREMITY.

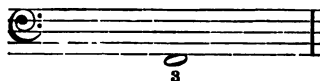


LOWER EXTREMITY (ENDING).



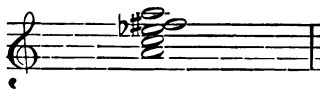
CHROMATIC SCALE ON F (LEFT HAND).

LOWER EXTREMITY.

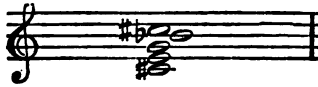


The object of these changes is to prepare the pupil for the numerous cases in which the chromatic fingering cannot be adopted at the commencements and endings of Chromatic Scales, or portions of Chromatic Scales, as they occur in pieces.

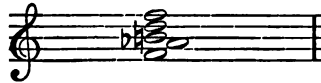
When the Chromatic Scale on A is practised, the Chord Exercise (as explained, pages 29 and 30) is to be played on the four positions of this chord—



When the Chromatic Scale on C# is practised, the Chord Exercise is to be played on the four positions of this Chord—



When the Chromatic Scale on F is practised, the Chord Exercise is to be played on the four positions of this Chord—



For the sake of distinction it will be advisable to designate these "Chromatic Chord Exercises."

When the Chromatic Scale on A is played, the Wrist Exercise (as explained page 82) is to be played thus:—



When the Chromatic Scale on C# is practised, the Wrist Exercise is to be played thus:—



When the Chromatic Scale on F is practised, the Wrist Exercise is to be played thus:—



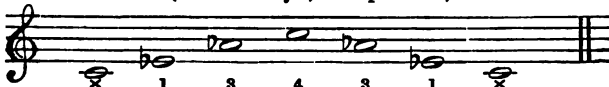
When the pupil or player cannot reach octaves without straining the hand, the wrist should be exercised on the Third and Octave of whatever scale is to be practised. Thus, when C Major is practised—



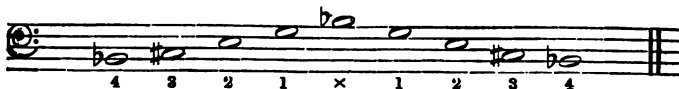
In this case the wrist Exercises for the Chromatic Scales on A, C#, and F are to be the same as for A Minor, C# Minor, and F Minor respectively.

When the pupil or player cannot reach all the positions of the Chord Exercises, those in which the requisite notes cannot be all held should be practised thus:—

(A Flat Major, 2nd position.)



(C Sharp, Chromatic, 4th position.)



When playing is being kept up without lessons, a different Scale with corresponding Chord and Wrist Exercises may be played each time of practising, always observing the order prescribed, page 29.

The Scale and corresponding Chord and Wrist Exercise may be played in about five minutes.

For distinction's sake these may be termed "Ordinary Exercises."

When the pupil is troubled with any particular weakness or defect in the Mechanical or Mental department, the teacher should seek for the cause of the evil, and give some exercise as a means of removing it.

For the sake of distinction, such exercises may be called "Auxiliary Exercises."

These Auxiliary Exercises need not take more than a few minutes daily.

When very speedy advancement or particular proficiency is desired, those whose touch and musical intelligence are in good order, and can obtain the requisite time, may spend from half an hour to an hour daily in the practice of slow scales with both hands together in thirds, sixths and octaves, arpeggios, single-handed scales in thirds, sixths, etc.; likewise, quick single-hand scales and arpeggios over the whole keyboard, with regular accentuation of the first of every 3, 4, 5, or 6 notes, wrist exercises, chords, and skipping basses, etc., etc.

These may be termed "Extra Exercises."

The ordinary exercises, and possibly one or two auxiliary exercises are quite sufficient for ordinary purposes.

They should be constantly gone through, even when the extra exercises are played, as they strengthen, preserve, and beautify the touch. Neither should there be a cessation of them when the piano is otherwise neglected, as they keep the fingers in order for musical purposes.





CHAPTER IV.

REMARKS ON SCALE PRACTICE.

The following are the advantages to be derived from a strict observance of the directions for scale practice given in the preceding chapter:—

1. The long stillness on each note, together with the sudden spring of the proper finger on the following note, is the means of developing and constantly adding to the strength and suppleness of the joints which connect the fingers to the hand. This gives the means of attaining the greatest rapidity and lightness, as also of regulating the touch to every degree of force or gentleness. The principle that quickness exists only in proportion to properly applied strength, applies as much to fingers as to anything else.

2. The fingers are constantly exercised in placing themselves on the keys in the exact manner that is indispensable to clearness of touch and beauty of execution.

3. Playing with each hand separately enables the student to detect the slightest inequality of touch.

4. By playing with each hand separately, inexperienced students are relieved of the difficulty of having to attend to two different fingerings at the same time.

5. It enables the student who properly practises the scale passages that occur in pieces, to execute them in a perfectly satisfactory manner.

6. The necessary daily scale practice can be effectually accomplished in two minutes. About two or three minutes are required for the chord and wrist exercises, both of which, though strangely neglected, are as necessary as scales to the study of the pianoforte. Thus, all that is requisite to form the mechanism of playing can be done in about five minutes daily. The time thus saved is profitably appropriated to the numerous slow repetitions which are indispensable to the study of quick passages. To those whose established notions may be shocked at the idea of two minutes being sufficient for daily scale practice, it cannot be too strongly urged that every note of a proper sort of slow passage practice is of itself a finger exercise; likewise that ample opportunity is thereby furnished for the practice of passing the thumb under and the fingers over. The only absolute necessity for constantly going through the scales is, that the habit of using the fingers properly on the various successions of notes therein contained may be acquired.

7. A good touch, and clear execution, become as universally accessible as a good handwriting.

8. The slow succession of notes assists materially in developing ear for music in those who are not naturally so endowed.

9. Much annoyance to the student, the involuntary

hearer, and, in some cases, to the neighbourhood, is saved.

10. It is the means of constantly remedying such defects of touch as frequently arise when quick passages have to be forced on to their proper speed.

11. The *tonal* system of minors is the best for shewing the exact difference between the major and minor modes.

12. The first way in which the minor scale is given accustoms the pupil at once to that manner of descending which requires most special study.*

Attempting to play scales quickly with both hands together, as a means of acquiring execution, exposes the touch to the following serious evils:—

1. In the earliest stage of learning the piano, scale playing of any sort is a positive hindrance to progress. During this period, so much attention is needed for learning the first principles of notation, five-finger exercises, touch, fingering, and time, that no effort should be made to direct the mind to any other department of the art. Besides which, the attempt to pass the thumb under the fingers, before the capability to place the hand properly on the keys exists, greatly retards the acquirement of a good touch. Kalkbrenner, in his method, says—"I strongly recommend that a pupil should not be allowed to practise the scales too soon. Let us be certain that the fingers have gained a good deal of freedom and independence of action, through the study of the five-finger exercises, before we

* The corresponding way of ascending (the *harmonic* minor scale) is of such comparatively rare occurrence that it may be studied as any other passage when met with.

attempt to teach them to pass the thumb." Nevertheless, people seem to believe implicitly that, if only the right fingers are somehow or other got on the right notes of the scales, every other requisite is sure to follow.

2. Attempting two-handed scales in early childhood is so great a strain on the valuable, yet delicate and rare, powers of attention, that the difficulty of bringing mental power to bear upon notes, signatures, touch, and time, is materially increased.

3. When childhood is nearly past, and the struggle for quickness (!!!) commences, it but too frequently happens that serious and sometimes irreparable evils are done to the touch. The effort to get certain fingers on certain notes, at particular instants, absorbs so much attention, that the most injurious habits spring up like noxious weeds. In the place of perfect stillness, a baleful vibratory movement of the whole hand takes place every time a finger is placed on a key. This habit is equally destructive of quick execution and beauty of touch. Instead of the thumb being smoothly passed under the fingers, the whole neighbourhood is usually apprised of that event every time it happens. In place of the sudden, steel-spring like movement of fingers, the hand is used after the manner of a five-pronged fork or rake. Instead of the fingers assuming the firm and curved position, which alone ensures clear articulation of rapid passages, and regulates the various degrees of force required, they wriggle into every variety of anti-piano-playing attitudes. Instead of each finger springing up in the exact position in which it was placed on its key at the instant the succeeding note is

played, it is allowed to lie about till the last moment before it is wanted again.

4. Even when the result is not altogether so unsuccessful, a sort of *three-quarter* speed is obtained, which cannot be improved to a full speed.

5. Fortunately for the art, those who are at an early age made to attempt quick, two-handed scales, frequently leave them off after one or two years' continuance of the habit. But this advantage is wholly counterbalanced by the consequent ignorance of the principles of scales and scale-fingering. Besides which, the constant neglect of something that is supposed to be a duty, is injurious to conscientiousness, a quality that is as essential to art as to morality.

6. From the idea being allowed to prevail, that the attempt to play scales quickly with both hands together produces good execution, those who do so, and then fail in playing brilliantly, become disheartened or apathetic.

7. From the idea that two-handed scale playing is all-sufficient to ensure proficiency on the piano, students are allowed to remain in ignorance of chord-fingering, wrist-action, and numerous other important departments of the art.

8. The power to play quick scales really well with both hands together, before years have been spent in the careful development of the touch, is only attainable by about 1 in every 100,000 who conscientiously try for it. Consequently brilliant execution becomes a sort of monopoly, possessed by an exceptional few who are endowed with a peculiar cleverness of hand and coolness of temperament, although frequently sadly deficient in

those qualities which make music acceptable to a cultivated ear.

Even when well accomplished, quick two-handed scale playing is a waste of time, unless the student already possesses great musical proficiency, and has unlimited time for practising. In ordinary cases, when the time daily devoted to the piano does not exceed one hour, any time beyond five or ten minutes given to mechanical exercises is wrongly withheld from the study of difficult passages, or exercises calculated to develop the intellectual element of music.

As a means of attaining execution there is not one advantage to be derived from the attempt to play scales quickly with both hands together, for all scale passages that occur in pieces will be much better played if studied in the same manner as any other difficulty. In fact, quick, two-handed scale-playing is only advantageous as a means of utilising power that is already possessed. When the requisite amount of power does not exist, it is positively detrimental to its development.

The following facts cannot be too strongly impressed on students:—

No amount of quick scale playing can obviate the necessity for slow and firm passage practice.

The only certain road to quick scale playing is to ensure the constant development and accumulation of the necessary power.

This can only be accomplished by the slow finger-exercise-like scale practice.

Ample means for acquiring rapid execution is given by the quick passages that occur in pieces.

No amount of slow practice will give good me-

chanism if the slightest defect in the touch be allowed to exist.

The slow scale practice is as necessary for keeping the touch in proper order as for acquiring execution.

There is frequently a tendency to neglect the careful formation of the touch because some can play brilliantly who have not taken any such trouble. There is, however, no doubt that the same training that would give a good touch to such as are naturally devoid of it, would more than double the proficiency of such as are endowed with hands naturally ready for the piano.

Moreover, it is only ignorance of the simplicity of the principles of touch that causes any small amount of natural finger facility to be looked upon as something more than any one can acquire.

Touch is the exact point of contact between the player and the pianoforte, consequently, all appertaining thereto is of the highest importance.





CHAPTER V.

SPECIAL DIRECTIONS FOR PRACTISING.

THE manner of studying the Pianoforte should be precisely the same, whether the student be entirely devoid of natural talent, and aiming at a tolerable proficiency, or gifted with great talent, and aiming at immense proficiency.

Any one who will devote to the Piano an hour of carefully applied and properly directed study, will succeed in executing correctly and effectively a satisfactory quantity and quality of music.

The quality and difficulty of the pieces that can be learnt will always correspond with the talent possessed, and time and intelligence bestowed upon practising by the student.

Even in the absence of natural talent and natural general cleverness, a reasonable amount of properly directed industry and perseverance will satisfactorily develop the physical and mental powers requisite for playing the piano.

However small the amount of Pianoforte playing

power attained to, there is no cause nor excuse for an incorrect or stumbling manner of going over music.

The unsatisfactory and unpleasant proceedings, at present frequently supposed to represent learning the Piano and playing pieces, are just so many hindrances to the cultivation of the art; and, where they are perpetrated, owe their existence solely to a deficiency of that intelligence and energy which alone can give vitality or reality to the efforts of teachers or pupils.

Where a tolerable aptitude for mental acquirement exists, and brilliant passage playing is not particularly aimed at, a properly spent half-hour can be made to suffice for daily practice.

In the absence, however, of any particular reason to the contrary, it is best to consider an hour as the smallest daily practice that can ensure a satisfactory progress.

The difficulty of pieces chosen for study should always have a due proportion to what the pupil has succeeded in accomplishing.

Those parts of a piece or study which require most time to conquer, should be studied *first*.

Passages in which the difficulty consists of a rapid articulation of notes must be first practised exactly in the same manner as that prescribed for Scales (page 28), with the exception that both hands play together,* and that when the pupil is tolerably advanced, it is

* When it so happens that the same hand has to hold down one or two fingers, and play with the others, it is sometimes advisable to practice with whichever hand has so to do, separately at first, and then once or twice daily separately, in addition to the requisite number of times together.

sometimes advisable to practice Pianissimo passages from the first as gently as possible.

The number of lessons to be spent over each piece is to be entirely at the discretion of the teacher.

The various portions of new pieces will require a daily practice of from one to twelve times, according to their difficulty, and the learning powers of the student.

The necessary slow practising may be called "preparing passages."

In preparing passages presenting any difficulty, the Notes, Rests, Slurs, Staccato, Fingering, and position and action of hands and fingers, are to be very carefully observed: all other directions are to be applied later.

After a careful preparation of some days and weeks, the pieces may be attempted in the proper time.

The trying to play the pieces in the proper time may, for distinction's sake, be designated by the term "moving on."

When a piece is first "moved on," the principal consideration is to be the proper articulation of every note, and a strict observance of the proper time.

The player should also attend as much as possible to the principal directions relating to loudness, softness, style, etc.

As soon as all the notes of a piece can be played in the proper time, all the marks relative to style must be scrupulously attended to, and the right character infused into them.

This process may, for distinction's sake, be termed "finishing." As soon as a tolerably careful pupil is able to "move on" the quick parts of a piece, the

preparation of the passages of a new piece may be commenced.

There must, however, never be more than three unfinished pieces on hand, so that, supposing a third piece having been prepared, and neither of the other two finished, there must be a cessation from more new till one of the three be finished.

Melodies and passages presenting no difficulty of execution, should, even at the first reading, have the proper effect given them.

After a sufficient amount of preparation (from one to four weeks), rapid passages should be attempted at once, as nearly as possible at full speed.

The gradual quickening of rapid passages is objectionable, as it gives a deceptive power, which not only vanishes as soon as the full speed is attempted, but gives rise to numerous bad habits, such as pushing, jerking, knocking, etc., etc.; whereas (supposing the notes and fingering well known), if the full speed be at once attempted, should the mechanism not be in proper order, the passage will at once fail entirely; but should the attempt succeed, the rapidity and equality with which the notes must follow each other, will ensure the fingers or wrists being used, in the proper manner.

When the first attempt at "moving on" the quick passages is unsuccessful, they must be practised again slowly for about three days or a week, when another attempt at moving them on is to be made.

However often they may fail, if the right way of studying be persevered in, they must succeed at last.

When the first attempt at moving the passages on is successful, they must still be practised slowly as well as

fast. Great tact is then required to properly regulate the proportion of fast and slow in the practising; it must depend on the peculiarity of the case, and the discretion of the teacher, or the experience of the player.

In most ordinary cases, all new difficult passages should be slowly and carefully practised six times daily.

When, after the quick parts of pieces have been long and carefully practised slowly, great troubles occur in trying to play them in the proper time, the following manner of attacking them will be sure to conquer them. Twice or thrice weekly divide the part where the troubles occur into very small portions, consisting of from about four to twelve notes. Look carefully through the first portion, taking the notes of which it consists well into the mind, then play it at the proper rate. Stop playing and look carefully through the next portion; proceed then, and play in the same manner through the part where the troubles occur. In about a week or ten days a grand effort is to be made to play it, keeping the proper time, without stoppages.

The student must, however, be specially warned that if the part has not been sufficiently and carefully practised slowly, before this process be applied, and if the three to six times daily slow practice be not continued during its application, it will become worse than before, and aggravate any existing tendency to stumble.

It is of the utmost importance that the pupil should be able to count whatever he plays regularly and distinctly, but it is of equal importance that he should not do so before he perfectly understands the relative duration of notes, nor get into a habit of constantly counting aloud whenever he is playing.

The cultivation of the power of counting regularly and distinctly is so indispensable, that, even should there be no particular time difficulty in the pieces he is studying, the pupil should not let a day pass without counting aloud about one page of what he is practising.

It must be clearly understood that the counting is exactly the same to the music as clocks are to our daily avocations, and to let any one count who has not a proper perception of the relative duration of notes, is just as useless a proceeding as would be the use of clocks or watches that are constantly gaining or losing in an extraordinary manner.

The practice of counting one and two, etc., or o-one, two-o, three-e, etc., is particularly objectionable; the secondary sound being applied to *any* note that comes between the divisions of the bar, has no fixed place, and consequently becomes a positive hindrance to keeping proper time.

When there are many notes between the principal divisions of the bar, the best way to simplify the counting is to count eight Quavers for four Crotchets, six Quavers for three Crotchets, etc., etc.; and in cases of great difficulty, to count twice six, four times four, three times three, etc., in the same bar.

As a means of explanation for sub-divisions, the terms "quarter past, half past, and quarter to" are very useful. These terms are to be understood, but not spoken, when the passages that have been explained by them are played.

The counting is, moreover, to be considered as marking certain instants occurring at regular intervals; the player must count one, two, three, etc., quite shortly,

observing that the same space of time elapses between each articulation, and take particular care not to drawl, intone, nor raise and drop the voice with the music.

Unless the lessons be of sufficient length to allow ample time for the most important objects, and the teacher knows his pupil to be particularly trustworthy and steady in practising, it is not desirable that the piece to be learnt should be played to the pupil, either as a means of assisting study or gratifying curiosity, till a thorough command of the notes and fingering be possessed.

A pupil may, nevertheless, occasionally learn anything he desires to play from having heard it (provided the degree of difficulty be suitable, and the quality of the music not objectionable), but in such a case extra self-control must be exercised in the necessary preparation (slow practising), for, till some degree of advancement in the art be attained, it is a special difficulty to look at a passage, knowing exactly how quickly it is to be played, and yet play it extremely slowly.

In the selection of pieces, the teacher should consult the taste of the pupil as far as is compatible with a proper improvement in style and mechanism, and the pupil, considering each piece as an equal chance of improvement, should work equally zealously and carefully, whether he do or do not take a particular fancy to what is put before him.

Pupils who do not devote more than one hour daily to the Piano, should refrain from attempting studies, as the proper practice of them would absorb too much time from the pieces, and the hurrying them through would spoil the playing; moreover to those who practice pieces properly, every bar is a study.

When the daily practice is an hour and a half, half an hour may be devoted to Cramer's studies, or the extra exercises (page 89), according to the requirements of the case.

When the daily practice is two hours, one hour may be devoted to Cramer's studies, or the extra exercises, or divided between the two, according to the requirements of the case. Unless particular advancement be required, or extraordinary talent possessed, two hours daily practising will suffice for all ordinary cases.

According to the degree of proficiency required, and the time and attention that can be devoted to practising, from three to six hours may be profitably given to the Pianoforte in special cases.

Three hours daily may be applied thus: one hour, pieces and ordinary exercises; one hour, Cramer's studies, and, one hour, extra exercises.

Four hours daily, thus: one hour, ordinary exercises and pieces of moderate difficulty for the student; one hour, Cramer's studies; one hour, extra exercises; and, one hour, either very difficult pieces, or very difficult studies.

Five hours daily, thus: one hour, ordinary exercises and pieces of moderate difficulty for the student; one hour, Cramer's studies; one hour, extra exercises; one hour, very difficult pieces; and, one hour, Bach's 48 Preludes and Fugues.

Six hours daily, thus: one hour, ordinary exercises and pieces of slight or moderate difficulty for the student; one hour, Cramer's studies; one hour, extra exercises; one hour very difficult pieces; one hour, very difficult studies; and, one hour, pieces in the fugue style.

All these suggestions relative to the employment of the time are susceptible of modification or alteration, according to the discretion of the teacher, or the special requirements of the case.

Cramer's studies may be preceded by Clementi's "50 Preludes and Studies;" or, "Bach's Inventions;" they may be followed by "Clementi's Gradus ad Parnassum;" "Chopin's Preludes and Studies;" and "Henselt's Studies."

The grand aim of the student should be to strive to equalize the qualities possessed, to develop those required, and to play equally well every possible style of music.

However a player may like, or excel in, any particular style, he should by no means neglect the study of any other; as the more styles he can play the more will he excel in whichever may be his favourite. It is advisable not to practice more than an hour at one sitting.

An hour's daily practice is best divided into two halves.

The principles set forth in this little work, are founded on facts which years of experience have forced upon my notice. The worth of all the rules and directions given has been, and is still being, constantly tested by incessant and searching observation; and, whenever the plan organised by a strict adherence to them has been adopted, it has never failed to obtain an extraordinary degree of success.

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